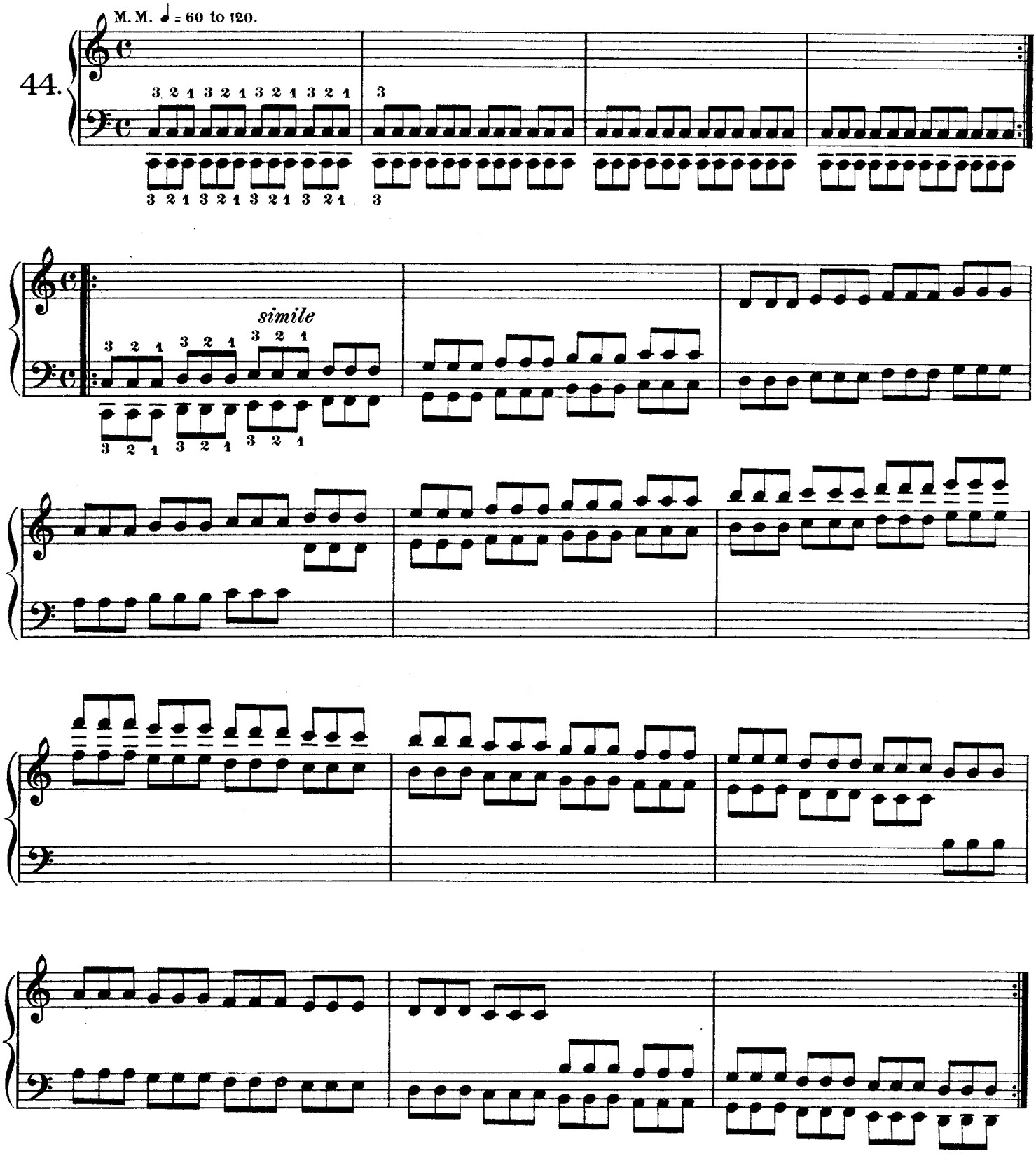
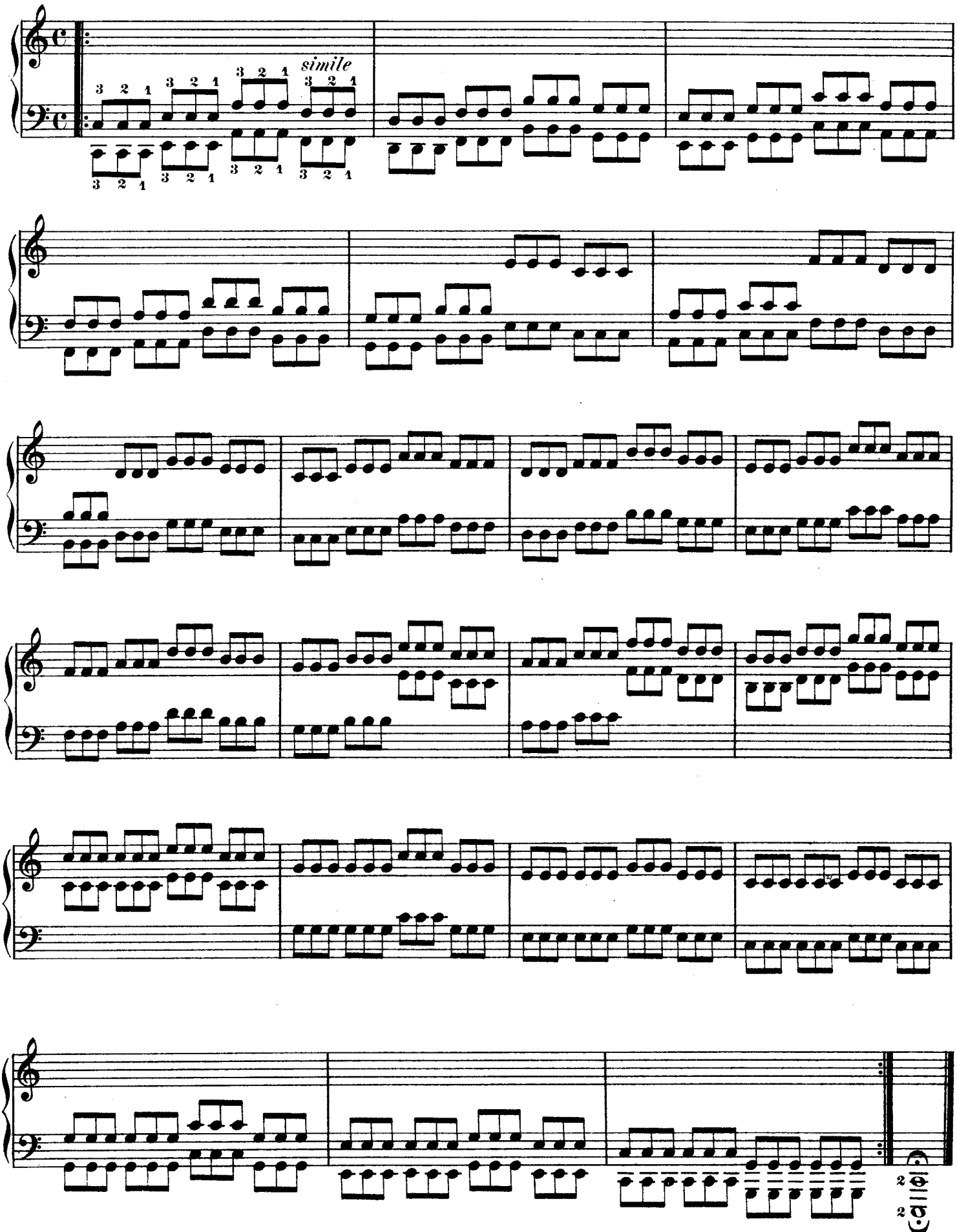
Part III.

Virtuoso Exercises, for Obtaining a Mastery over the Greatest Mechanical Difficulties.

Notes repeated in groups of three.

Lift the fingers high and with precision, without raising hand or wrist. As soon as the first four measures are well learned, take up the rest of the exercise.




simile

Notes repeated in groups of two, by all five fingers.

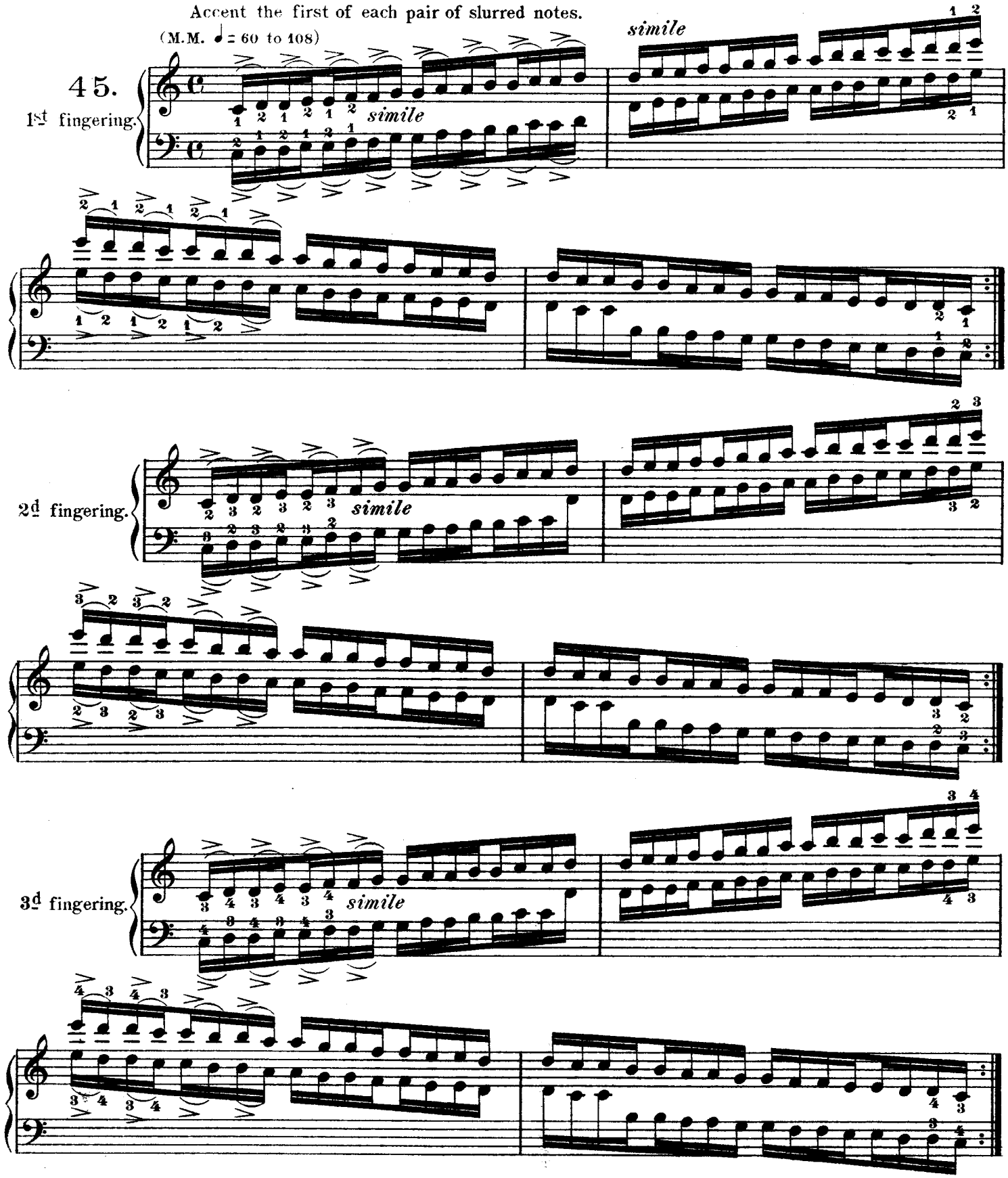
Study the first fingering until it is thoroughly mastered; practise similarly each of the five following fingerings then play through the whole exercise without stopping.

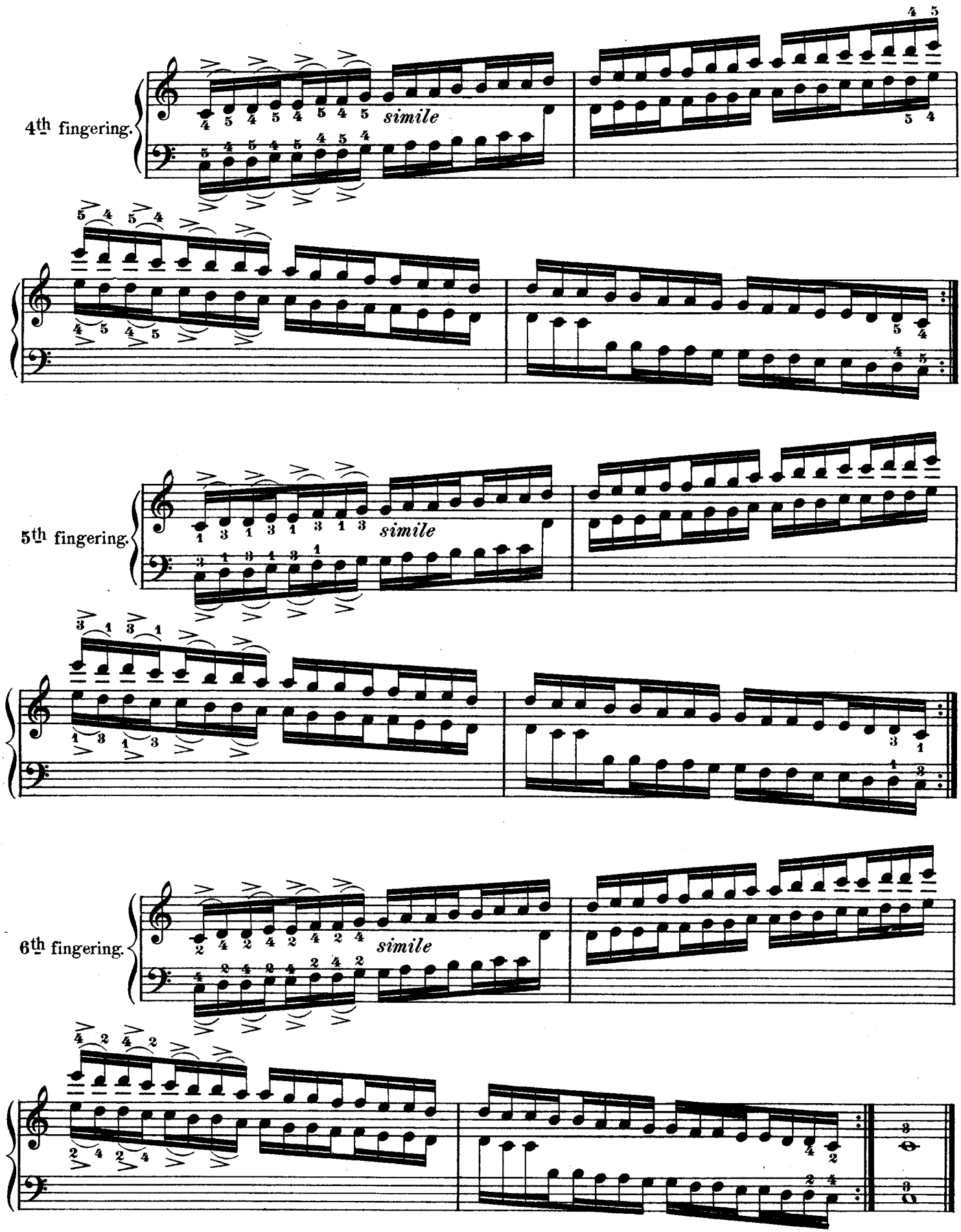
Accent the first of each pair of slurred notes.

(M.M. ♩= 60 to 108)

45.

1st fingering.




4th fingering.
simile
5th fingering.
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6th fingering.
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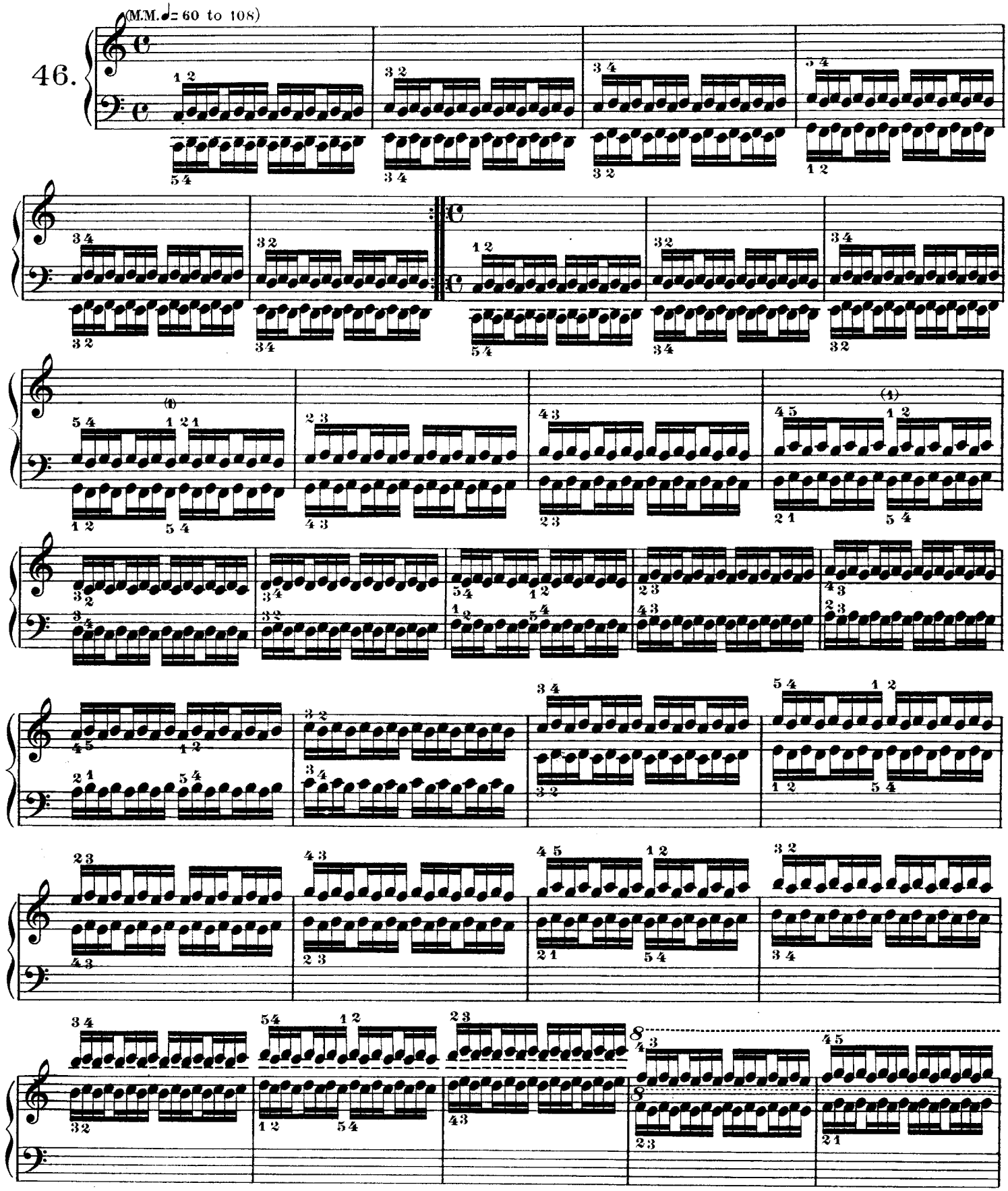
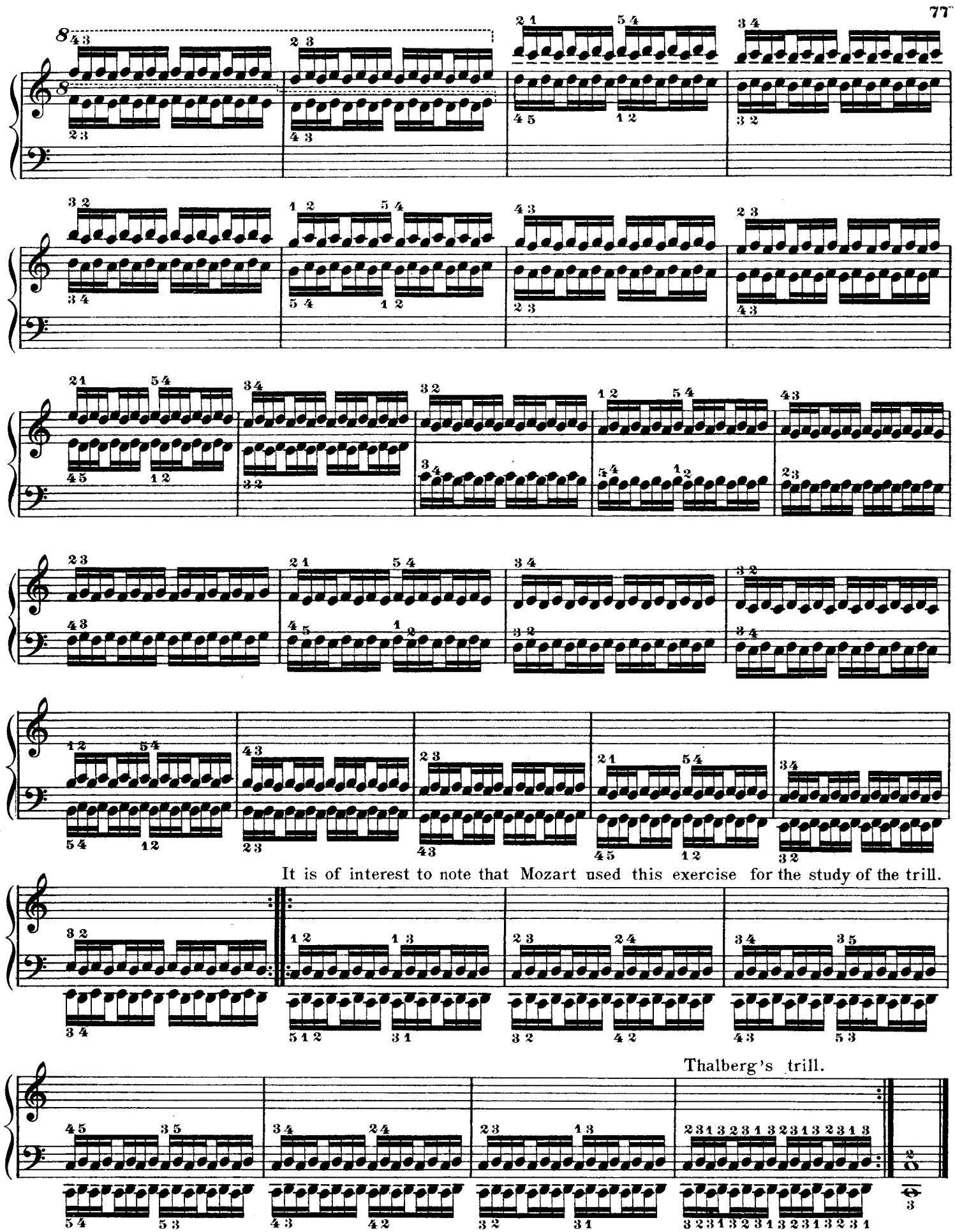
The Trill

for all five fingers.

Practise the first 6 measures until they can be executed in quite a rapid tempo; then practise the rest of the trill. Where the fingering is changed (1), be careful that not the slightest unevenness is apparent.



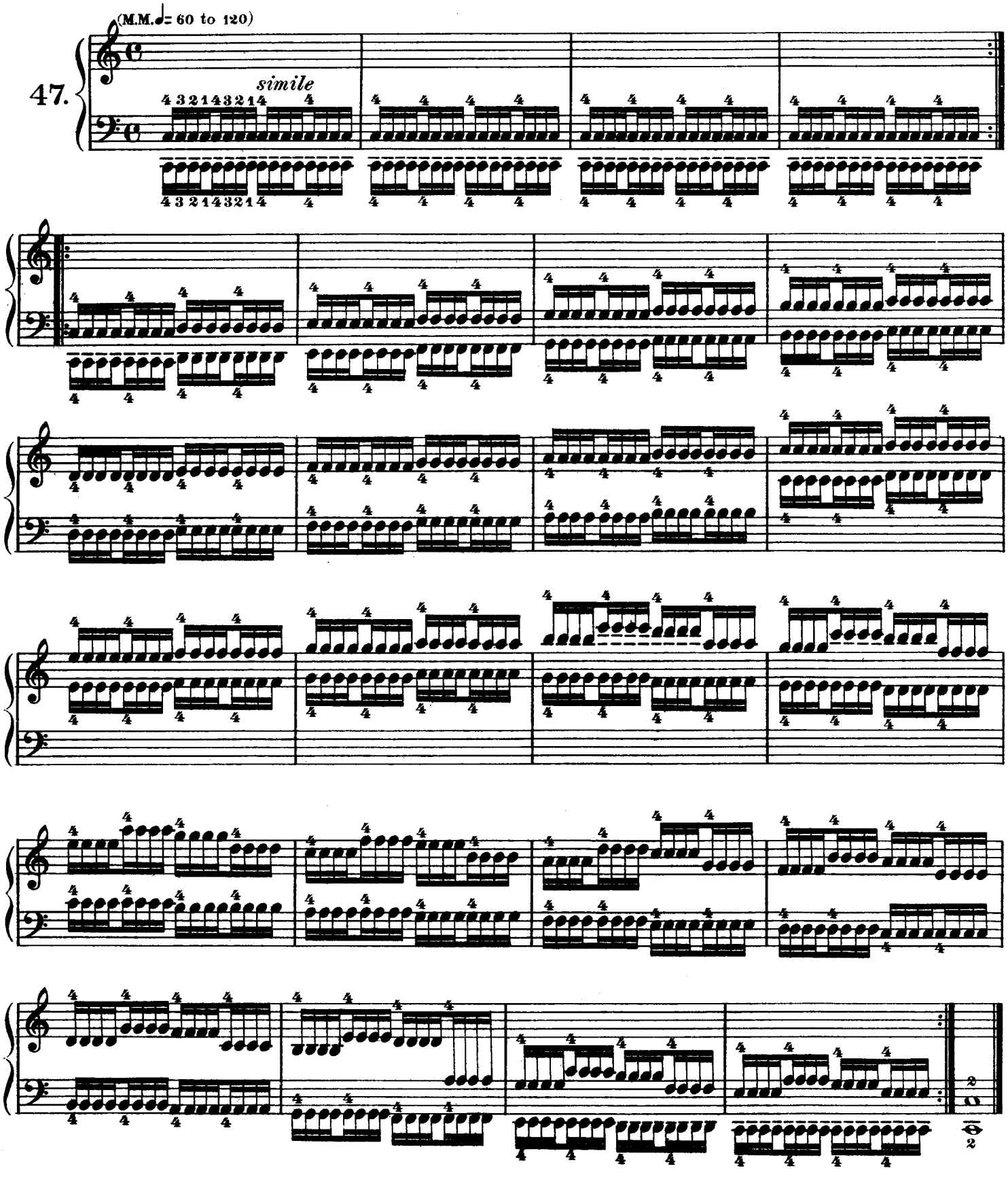


It is of interest to note that Mozart used this exercise for the study of the trill.

Thalberg's trill.

Notes repeated in groups of four.

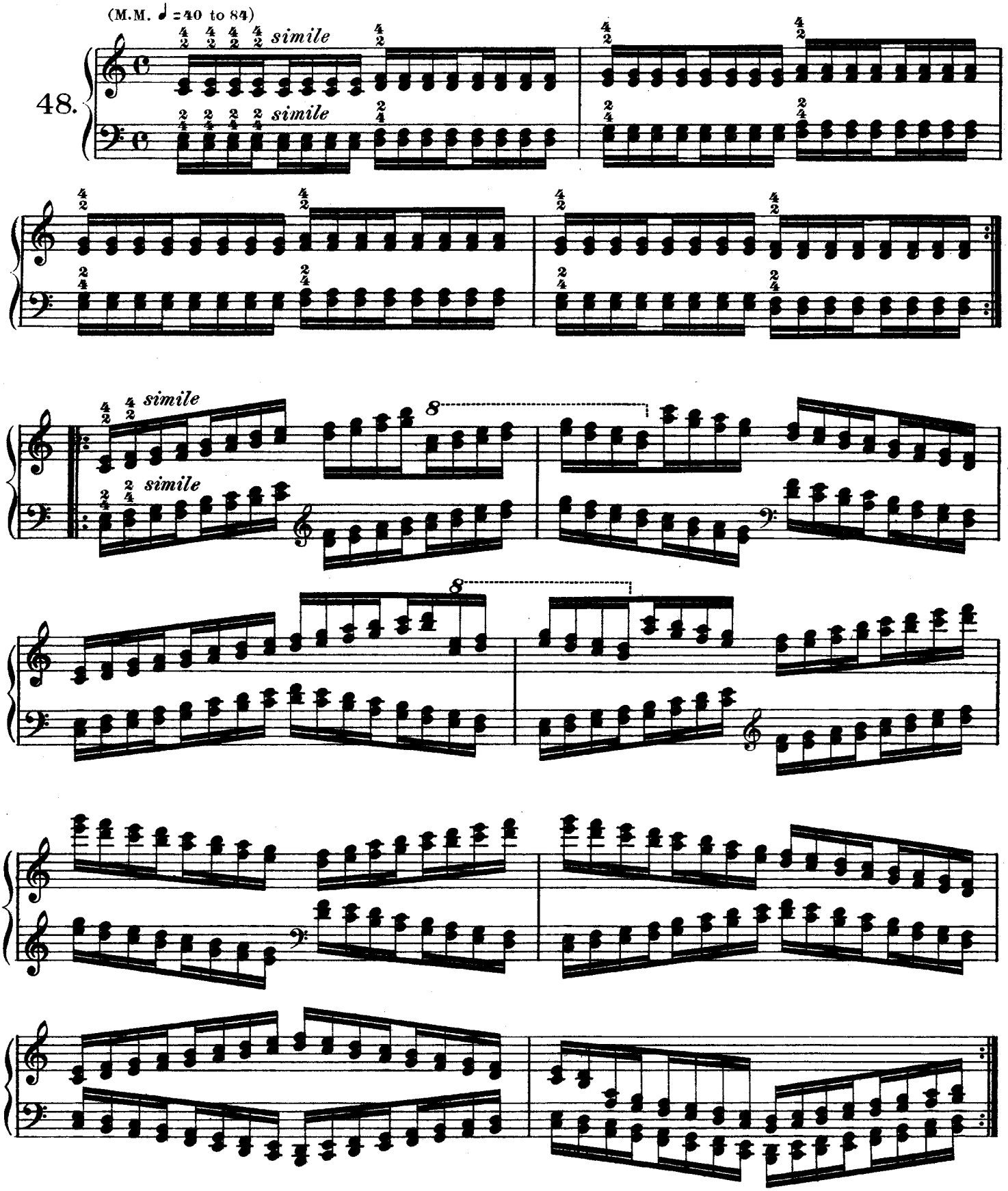
Lift the fingers high and with precision throughout this exercise, without raising hand or wrist. When the first line is mastered, and not before, take up the rest of the exercise.



Wrist - exercise.

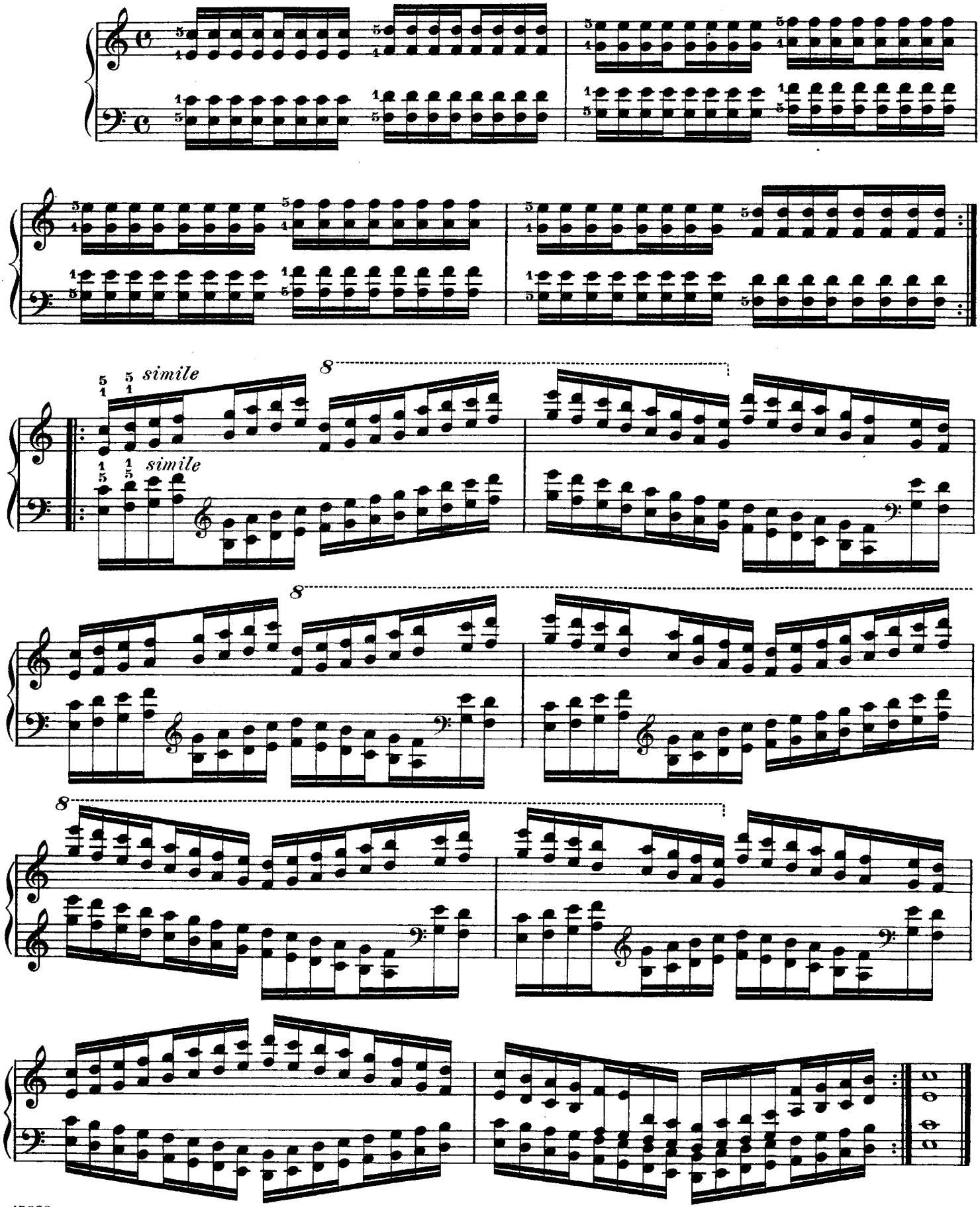
Detached Thirds and Sixths.

Lift the wrists well after each stroke, holding the arms perfectly quiet; the wrist should be supple, and the fingers firm without stiffness. Practise the first four measures until an easy wrist-movement is obtained; then take up the rest of the exercise.



Detached Sixths.

Same remarks as for the thirds.
(M.M. ♩ = 40 to 84)

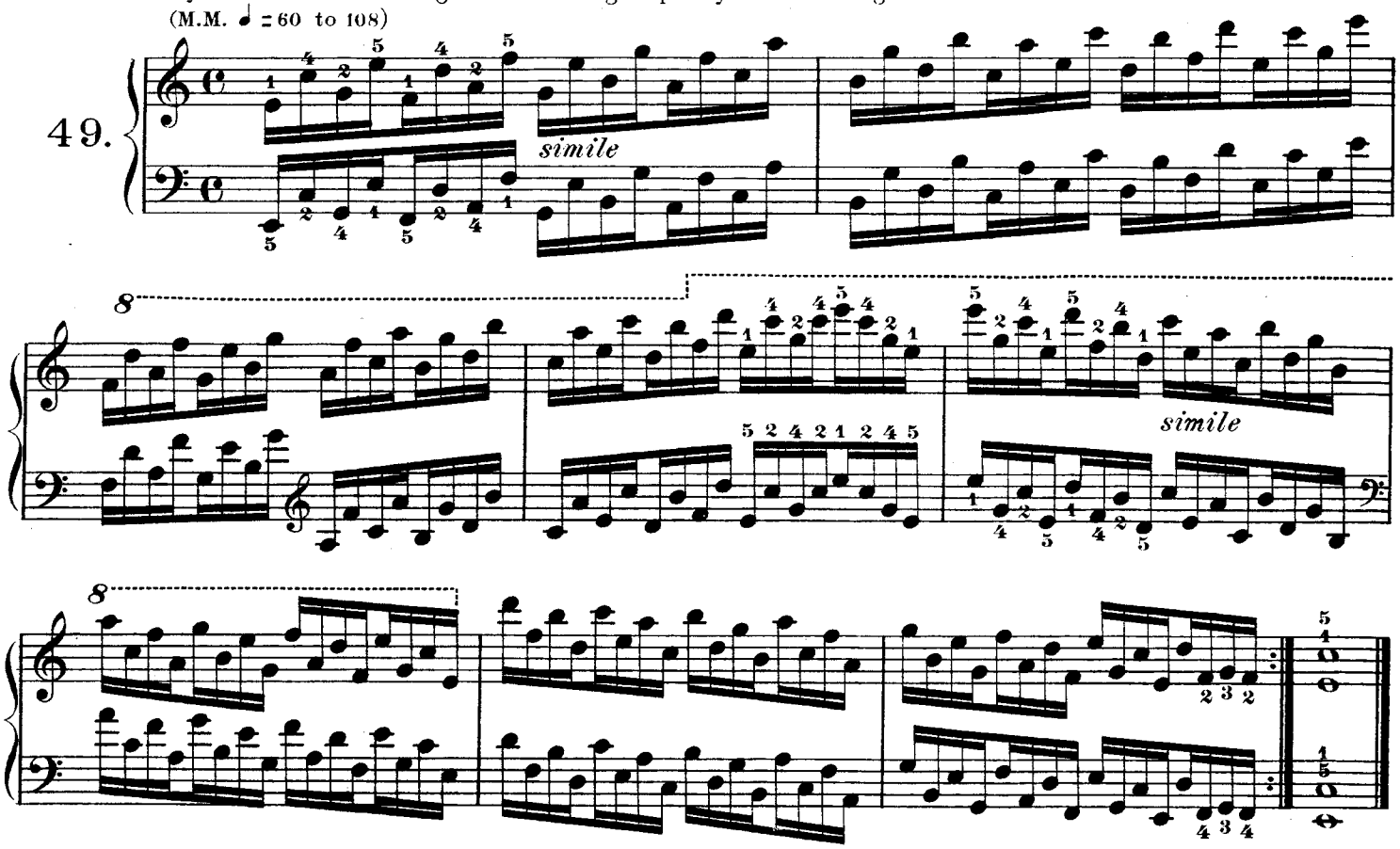


Stretches from the 1st to the 4th fingers, and from the 2d to the 5th, in each hand.

Very useful for increasing the stretching-capacity of these fingers.

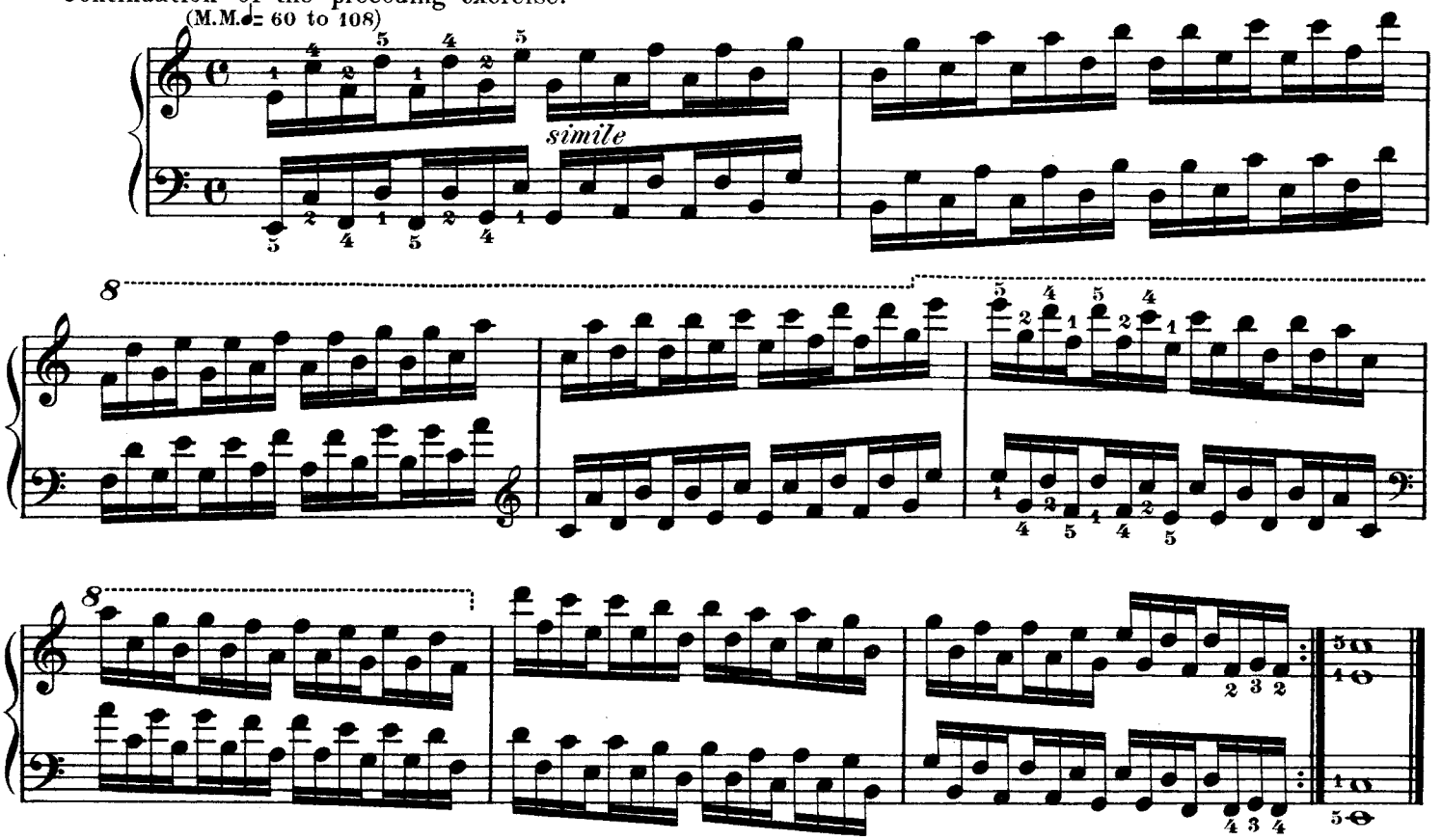
(M.M. ♩ = 60 to 108)

49.



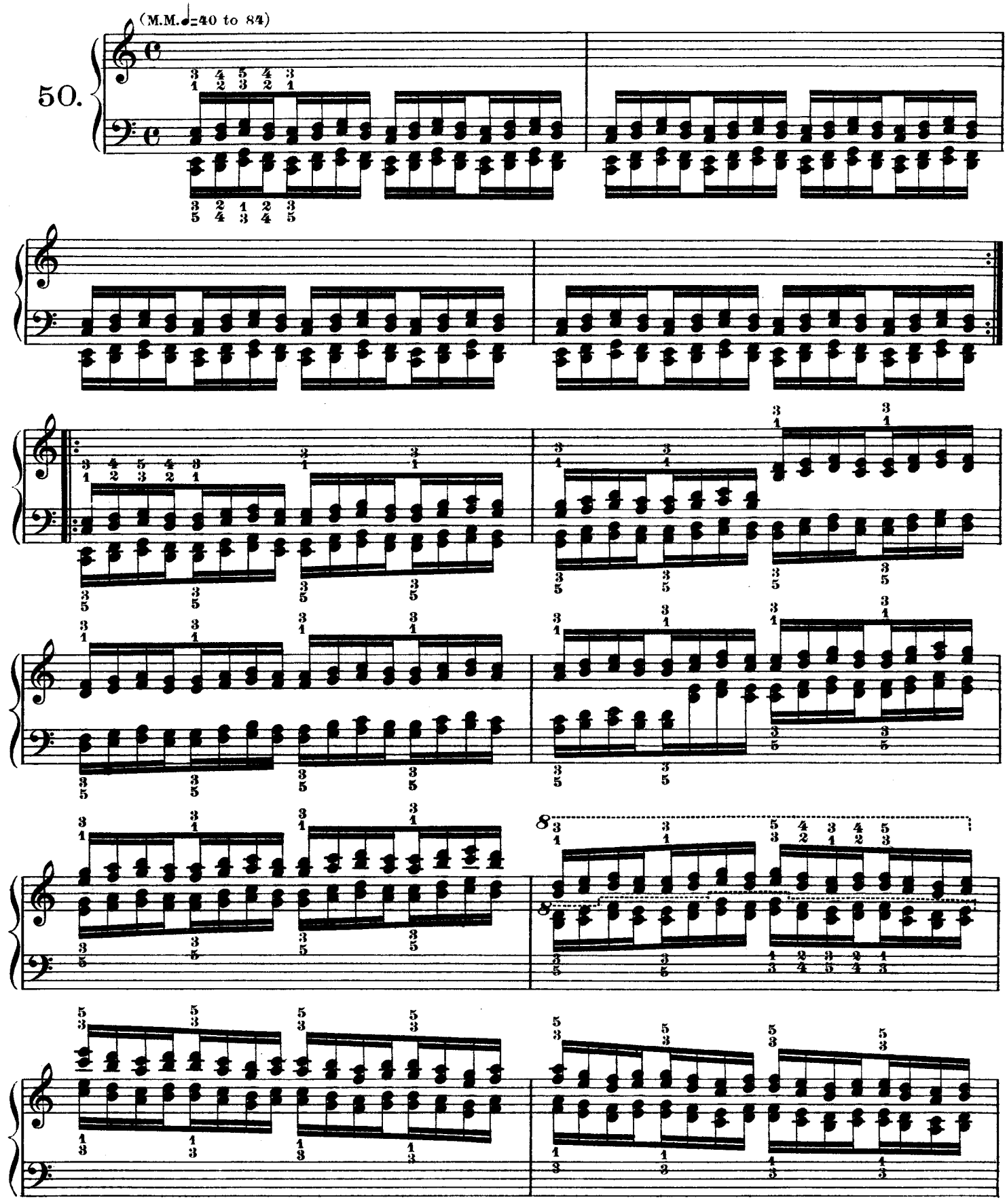
Continuation of the preceding exercise.

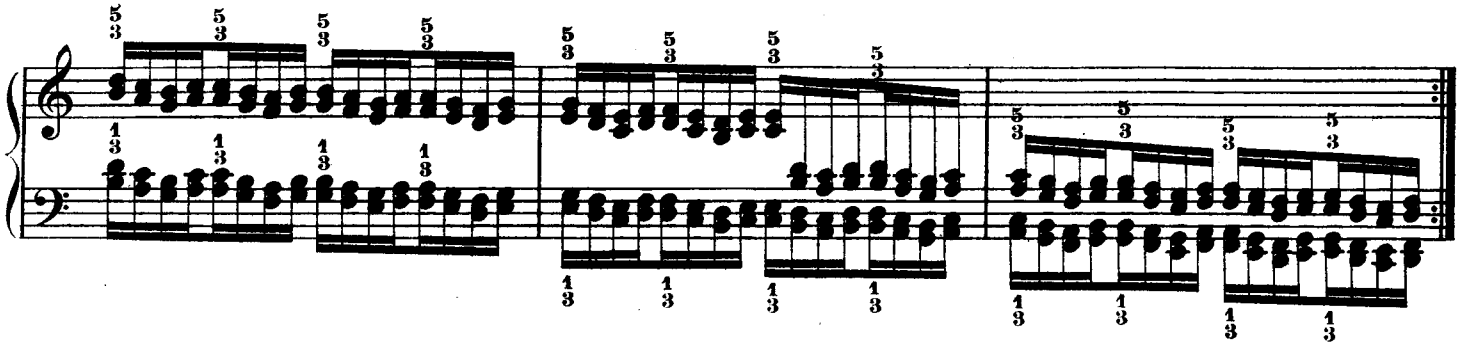
(M.M. ♩ = 60 to 108)



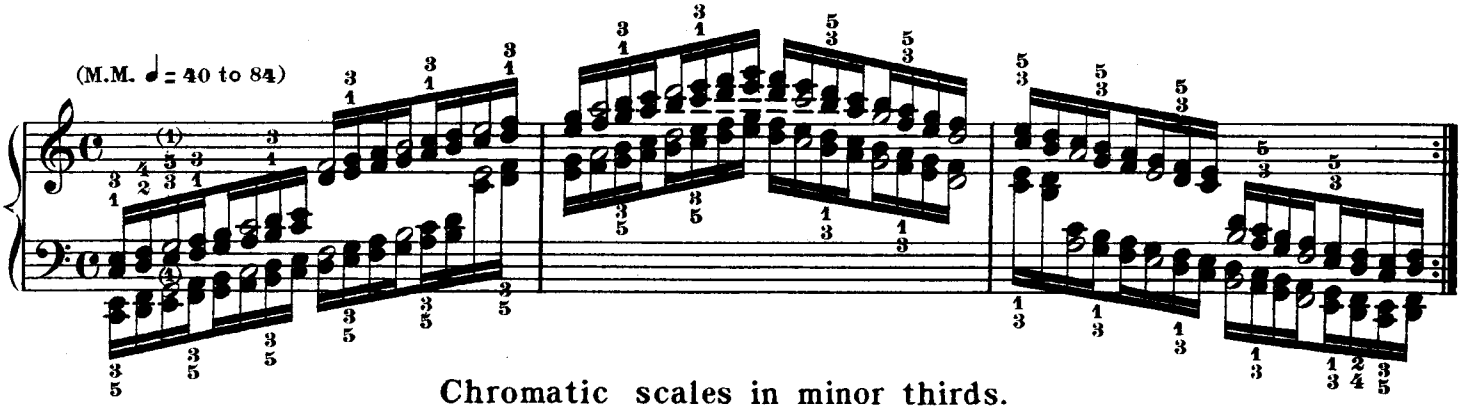
Legato Thirds.

We recommend careful study of this exercise, as Thirds occupy a very important place in difficult music. All notes must be struck evenly and very distinctly.

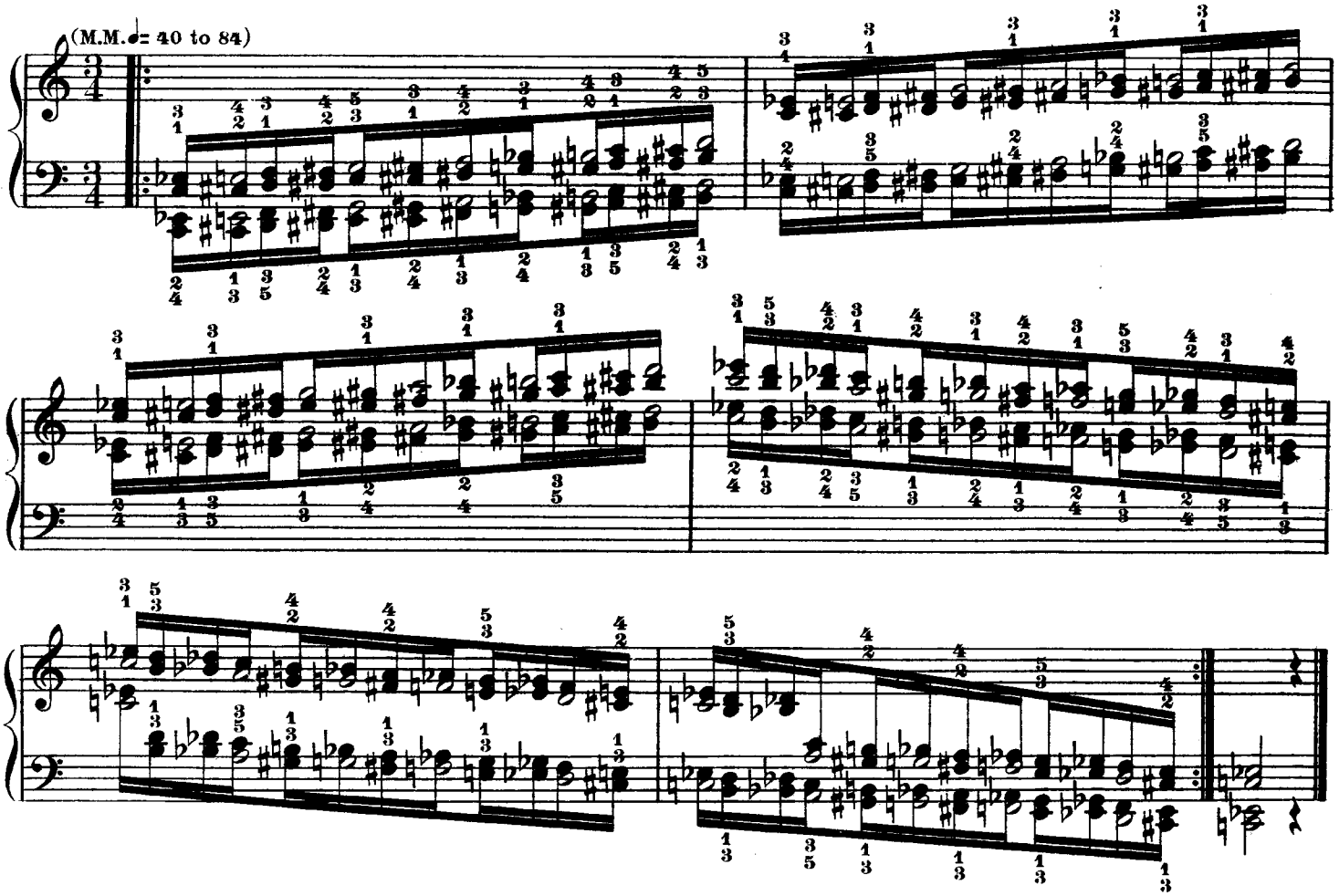




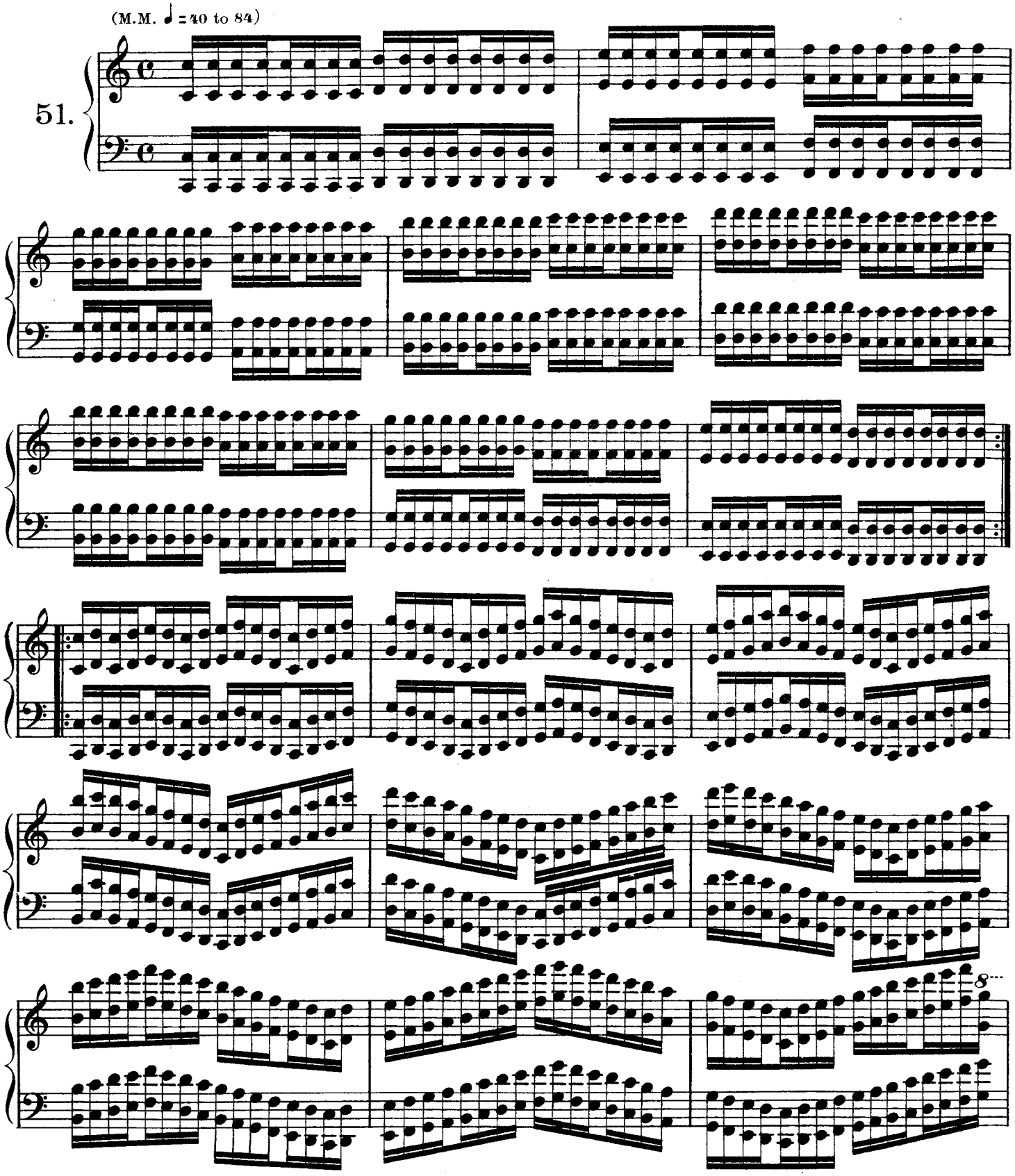
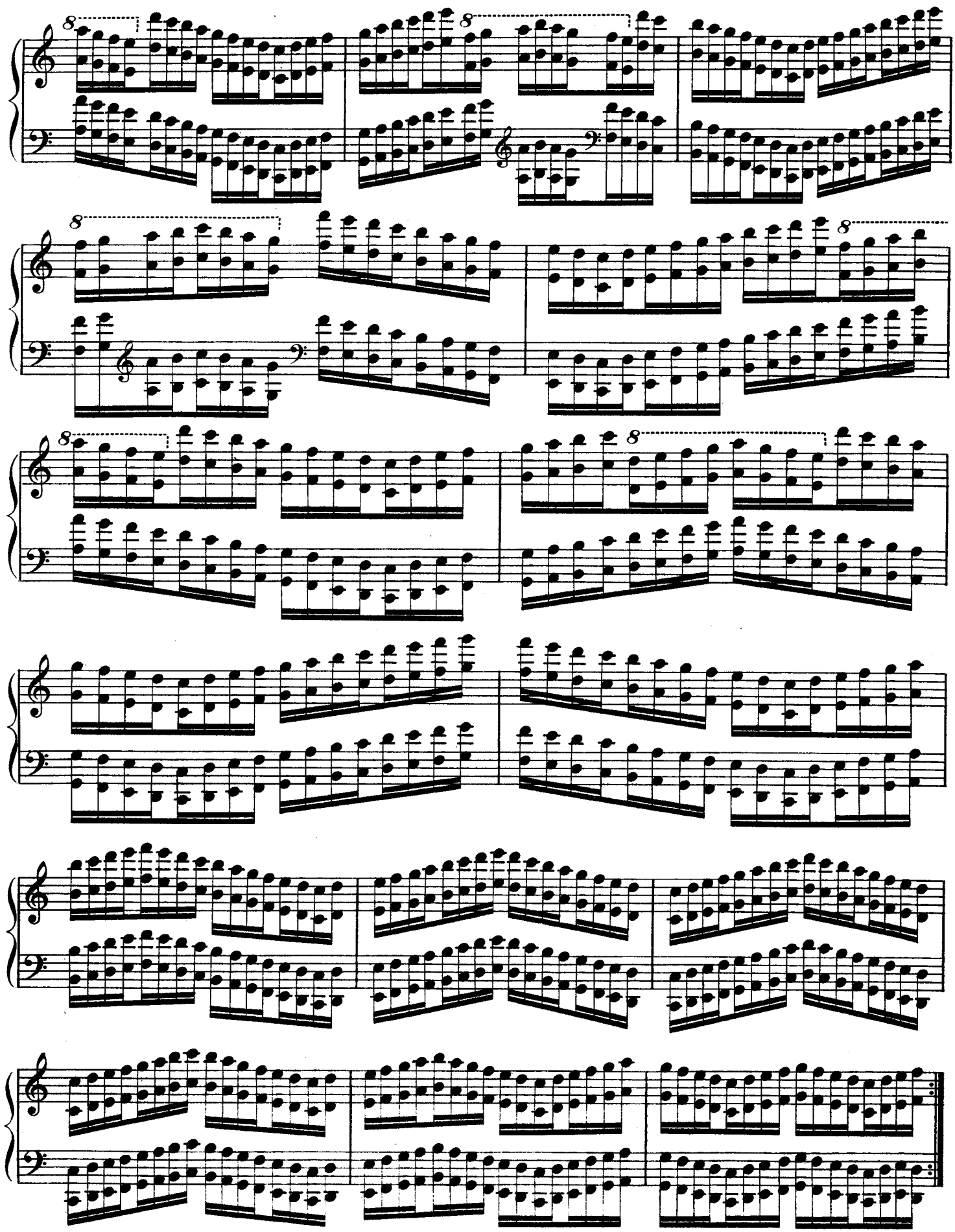
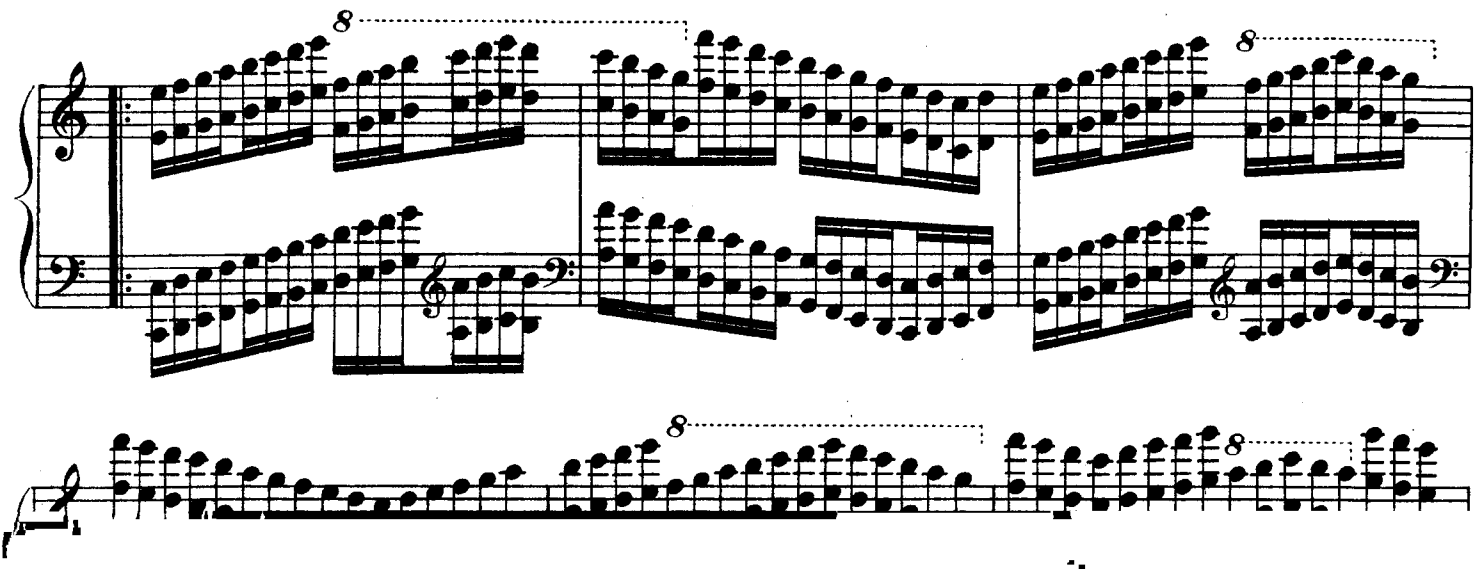
Scales in Legato Thirds. It is indispensable to practise scales in legato thirds. To obtain a smooth legato, keep the fifth finger of the right hand for an instant on its note while the thumb and 3d finger are passing over to the next third; in the left hand, the thumb is similarly held for an instant. Notes to be held are indicated by half-notes. (1) Proceed similarly in the chrormatic scale further on, and in all scales in Thirds.



Chromatic scales in minor thirds.



Preparatory Exercise for Scales in Octaves.

The wrists should be very supple, the fingers taking the octaves should be held firmly but without stiffness, and the unoccupied fingers should assume a slightly rounded position.

At first repeat these three first lines slowly until a good wrist-movement is attained, and then accelerate the tempo, continuing the exercise without interruption. If the wrists become fatigued, play more slowly until the feeling of fatigue has disappeared, and then gradually accelerate up to the first tempo. *See remarks to Nº 48.*